



Lucas Arruda

Deserto-Modelo as above, so below

Opening: August 13th, 2016

Rafael Vogt Maia Rosa

Mendes Wood DM has the pleasure 3rd of presenting the solo show of the artist Lucas Arruda at the gallery. The analogy is between the painted surface – quadrants of light projected by slides – and the interpretation of regional songs in the aestheticized domain of high culture. Therefore, it is not about visiting the artworks so you can be taken to individually diverse routes. The attempt here is to overcome the language expected by the genre and the combination of symbols through which you read something like *on Earth as it is in Heaven* and so many experiences with the emotion of an infinite horizon onto which we have been placing our immemorial landscapes and deserts.

First of all, we can deduce that the extensive series is part of a depersonalisation project, an effort to paint each part as if it was someone else, delegating to typical strokes the scale of parody songs that, ultimately, are autonomous in the frontier with the pictorial. The artist was absorbed by the meaning of a song he used to listen to as a child that spoke of a bird which, after having his eyes pierced by the owner, lost his ancestral balance in captivity to gain the wholeness of an incomparably more fluid and practically uninterrupted song. It is perfection. It evokes something like taking part in the moment in which it reorganises everything from zero: the subtleties that did not matter and now the ability to talk through the melodies of the precocious composer, of the absolute pitch, of the unconditional surrender to the essentially lyrical.

No one can turn off the lights any longer, or pay attention. Attention to everything, the homogenous painting and the grey tones so its tweet is like sonar reverberating off the walls. You don't touch anything, you move around in a personification of echo. You read a word such as *sea* and you feel its material portion on the bottom quadrant, and above it the lack of the expected complement that would give it meaning and consistency. Since he has never painted by observation and there is no recollection of tone, everything in there becomes automatic, except for the full equalisation of the new series. Cold and hot, colder and hotter, such as a change in temperature, this is the type of breadth you reach with certain abnegation. The dimerization of a moment: you must have felt at least once the sensation of having your mind so free from expectations that you can see how the oscillating air of inhalation and exhalation confirms the stacked pictures that not long ago made you think of an eclipse lost in history.

The artist comes out of a daily cycle he was trying to preserve as someone who is really committed to painting landscapes, and does so to find a feeling beyond the ancestral. Balance is the extreme effort that triggers, in time, a tonal rumour, as nature as a model is always minimally mythological. Simple as the Assum, the black bird singing in the darkness of day and night.

Lucas Arruda (São Paulo, 1983) lives and works in São Paulo. His solo exhibitions include *Deserto-Modelo*, Lulu, México DF (2015); *Deserto-Modelo*, VeneKlasen Werner, (2014); *Deserto-Modelo*, Mendes Wood DM, São Paulo (2012). His work has been displayed in several group exhibitions, including: *Soft Power. Arte Brasil*, Kunsthall KAdE, Amersfoort (2016); *1ª Bienal Internacional de Assunção - Grito de Libertad*, Assunção (2015); *Stay in Love*, Lisa Cooley & Laurel Gitlen, Nova York (2014); *Chambres à Part, Edition VIII*, La Réserve Paris, Paris (2013); *I'll Be Your Mirror*, Herald St, Londres (2013); *La Bienal 2013: Here is Where We Jump*, Museo del Barrio, Nova York (2013); *Dark to Light*, H. M. Tower of London, Londres (2013); *Arte Brasileira Contemporânea*, Pinacoteca de São Paulo, São Paulo (2012); *Os Primeiros 10 Anos*, Instituto Tomie Ohtake, São Paulo (2012).

Mendes
Wood
DM

Rua da Consolação 3358
Jardins São Paulo
SP 01416 – 000 Brasil
+ 55 11 3081 1735
mendeswooddm.com